# Esshion's R

special Correspondence of The Star. NEW YORK, October 21, 1905. HE manifold uses and the smartness

not less called for in winter than in summer, for winter winds are worse dust conveyors than anything New Yorkers experince in the summer months. Where snow

alls and lies this quality is not necessary. Mohairs for street costumes for walking and shopping and general utility cannot be improved upon, and as they come in

also many original designs, including pe-kin stripes, plaids of all sorts, jacquard than the others. Not only are the mo-hairs being much used this autumn and go under the arms, and, rising, end in the shoulder seams at the back, meeting there shoulder seams at the back, meeting there will see them out in full force and in many new designs. In short, for the woman who

The sleeves also show the plaitings. These new designs. In short, for the woman who desires to combine smartness and economy the various mohair suitings are a good in-

vestment. In rich gowns for elaborate functions

gaze and a heading of the picot-edged rib-bon. chiffon, and from under this black chiffon puff a four-inch ruffle of white lace droops

Another exquisite princess robe of another bride is of pale yellow radium silk, the silk they have been for several years, one of the universally favorite fabrics among both the assert and middle-class women.

Not only one the several years, they promise to be, as they have been for several years, one of the universally favorite fabrics among both theater frock if desired. It fits with glovelike smoothness, unbroken by a line of trim-Not only are the French and English sultings copied in mohairs, but there are is also fitted smoothly over the tight lining. ming about the waist and hips, and the top A bolero effect is given by the use of inchand other effects. Some of the mohairs are corded, and these are even more durable three in number, start from each shoulder three in number, start from each shoulder seam and, curving down around the front,

sleeves are quite full at the tops, being gethered in to the shoulder seams. At the elbows they are gathered in, and finished at the edges with inch-wide knife plaitings, chiffon velvets lead in the list of materials. and inserted under these edge plaitings are removable coat-shaped under sleeves that

in the back, and a similar but narrower one is placed in the front.

The back panel is also feel and the front.

top below the lace-edge.

The sleeves have scant shoulder puffs of The back panel is six inches wide at the of mohairs have led to manufacturers putting them on the market in widens out to twenty inches at the boters putting them on the market in heavy weights for autumn and even winter wear. Sicilians and brilliantines may be procured in rich and dark shades suitable for even the coldest weather. The dust-shedding properties of the smooth, shining surface of mohairs is not less called for in winter than in suma ten-inch flounce of the chiffon cloth having a border four inches deep of point de tight band of lace is a scant puff of black

> over each arm. One of Mrs. Clarence Mackay's autumn hats is a very large one of black crinoline, trimmed with black tulle, and having masses of black ostrich tips at the right side, from the center of which rises a bird and tips underneath.

A simple little house dress, and one easily copied, is of pale tan voile having dots an inch long and four inches apart on its surface. The bodice is cut in a modified surplice as it closes straight down the front under a box-plaited ruching of inch-wide satin ribbon the color of the dots. The neck is cut out round at the back and outlines an open V in front, which is filled of tunic effect. The effect is produced by in with a guimpe of yellow lace with a setting a twelve-inch flounce of the cloth Dutch neck. The box-plaited ribbon going up the front extends around the entire chiffon velvets lead in the list of materials. These velvets come in all colors and in many shades, and are made up into reception and evening gowns of all kinds, from a plain princess skirt and little bolero jacket alling costume to the decollete ball gown rich in embroideries or heavy laces.

Another standard fabric for elaborate gowns is broadcioth, and the chiffon varieties are made up in exquisite afternoon and dinner gowns.

Other standard fabrics as popular as ever of the top of the robe has a Dutch neck cut one about an inch and a half wide and simply hemmed on to the red slik foundation the entire neck of the bodice. In the back the matter are three slik foundation the entire neck of the bodice. In the back the matter ability at the sales around the entire neck of the bodice. In the back the matter ability at the sales around the entire neck of the bodice. In the back the matter ability at the sales around the entire neck of the bodice. In the back the matter ability at the sales around the entire neck of the bodice. In the back the matter ability at the sales around the entire neck of the bodice. In the back the matter ability at the sales are ability at the back the matter ability at the sales are ability at the back the matter ability at the back the matter ability at the sales are ability at the back the matter ability at the back the matter ability at the sales are ability at the back the matter ability at the sales are ability at th

parently rolled up a little at the left side front, dividing the plumes that fell back and down along the left side from the plumes extending toward the right.

Mrs. William Fuller, who was Miss Mary Sheldon, wore the other evening while dining in a smart 5th avenue restaurant a simple black frock, with trailing skirt, trimmed with numerous deep tucks, and having a round yoke and stock of white lace over white chiffon. This yoke effect extended to below the bust line, and a scarf effect in black went around it two or three inches above the lower edge. The sleeves were formed of several puffs of white lace ending at the elbow in ruffles and having twists of the gauzy black material between the puffs. The frock was princess

in effect. Mrs. Fuller's small black hat, with its turned-up rim, had a cluster of large white ostrich tips starting up from the side of the crown, their ends drooping low at the side.

One of the newest things in hats was lately in evidence. The shape was that of an enlarged derby such as women wear when riding horseback. The crown was bowishaped, larger than that of a regular riding hat, while the brim was much wider and rolled less at the sides. It was a rich olive green velvet, the velvet being perfectly smooth, and a cluster of two very ful!, moderately long green ostrich plumes started from the left side near the middle and tumbled off the side and back. A fold of velvet went around the crown and another through a greenish bronze buckle covered the bases of the feathers.

An odd gown of claret-red chiffon broadcloth for a young girl has the double skirt simply hemmed on to the red silk founda-



#### PARIS FASHIONS

Special Correspondence of The Star.

PARIS, October 7, 1905. The theaters on the boulevards have one by one opened their doors, and gay Paree is herself again. The holidays are practically over, but smart Parisians are constantly on the wing, flitting here and there from one attractive place to another. Indeed, people nowadays spend so much time packing and unpacking that there is little left for anything else. It is very much on the same principle as meals, which seem to break up the day into a few intervals in which we are not eating. The greatest invention in the world will be that which concentrates the gastronomic functions into one meal a day. When our digestions can stand that, life will be much easier altogether, and when that meal is further minimized to a soluble lozenge we may look forward to the millennium.

I would not for a moment suggest that a soluble lozenge be presented to a hungry man on his return home from a hard day's work. As things are now arranged the soup cannot be too hot, the fillet too ten-der, the souffle too light or the savory too delicious for the hard-worked head of the house when he sits down to dinner. But when the discovery is perfected, such a mere trifle as the table won't be needed any longer. Just imagine the moral tension that would be spared women. The simple life would not be in it at all. The dear little housewife would have no dinner to order, no servants to scold, no husband to appease. Man would have no excuse for grumbling and nothing to look forward to. while cooks would no longer be at a pre-mium. In short, the world's economy would

undergo a change.

And, speaking of economy, did you ever is they are this season! Over here in Paris t makes one feel on the verge of bank ruptcy even to walk through the shops and, oh, so envious of the lovely things displayed for our undoing. It's so easy to order this

But later when it's done And the days of reckoning come, Why, who will pay the piper in the end, oh?

Apropos of shops, there is serious talk of pulling down the Palais Royal, at least the rows of arcades and shops built by Louis | too important for a number of day occa-Philippe, where the first jewelers and fashionable restaurants were to be found. Fashion has gone west and will not retrace its footsteps now that the palace of the Tull-eries has vanished. Its wings are left, but they have become museums, palaces for the dead relics of the past instead of abodes

for the living.

This year one will need such an assortment of different kinds of gants to take one through. The prettiest style of glove is the mousquetaire, both in suede and glace kid. They will be worn all winter, and the shor sleeves seen on all sorts of costumes are responsible for their revival. These gloves are not stretched on the arm to meet the manche, but must be definitely wrinkled on the arm, and to do this the sixteen button length is required. The eight button is worn with three-quarter or even long sleeves, tucking the glove well up under the edge of the sleeve. Black gloves to accom-pany black gowns have returned to favor, and it's certainly a comfort to wear a gant that does not require cleaning constantly. Besides, these-black gloves are very becoming to the hand.

The new street hand coverings are stunning. They are great heavy things with a square mannish cut, but extremely fetching nevertheless and button with a single or two clasps. In the dark shades there are a variety of new colors, including gray, rich tans and oaks and black stitched with white. In the lighter tones are seen pale fawns, white and charming shades of pearl The backs are decorated with three welts, and each line has two accompanying oblique welts pointing down toward the wrist. There is a distinction very rigidly drawn in glovedom this year as to the wearing of different kids with certain fabrics. For instance, with chiffon and dull finish materials suede is donned, while with shimmering silks and crepes de chine glace gloves are the proper caper. This may seem an exaggerated sartorial point, but just try the materials in conjunction and you'll soon understand that the distinction is a nice one. There are evening gloves that delicately suggest a color or, one should rather say, a tint. Green, pink, blue and violet are all in evidence, and when worn with a costume of a corresponding shade the glove looks almost white, but infinitely smarter than an all white gant, which stands out too prom inently from the background of even the faintest colored gown.

I dropped into a house the other afternoon and found perfectly stunning models on view for those who follow sartorial A gown for morning wear, essentially Par-isian in taste, was of golden brown and green broadcloth in checked effect. This checked broadcloth that Laferriere is using is one of the novelties of the season and is exquisite in tone and a decided departure for conservative broadcloth to take into itself. This particular plaid was not at all startling, the colors blending and fading into each, producing a most happy effect. The princess skirt and corsage appeared cut in one and fastened behind. A yoke and sleeves, full in the upper portion, was composed of a rich, green velvet. Another model for afternoon wear that captivated my fancy was of tiny red and black plaid, resembling the old Rob Roy designs used some years ago for children's dresses. The upper part of the princess robe was blouse, and from the height of a high corselet above the waist line the material was stitched and tucked closely to the figure and, passing the waist, descended a little below the hips. The plaits fell in graceful fullness, bordered at the bottom with a band of black velvet. An emplecement of white cloth embroidered in black and red enveloped the shoulders, while from beneath the corsage of the checked material pesped a narrow vest of black velvet. The long tight-fitting sleeves of black velvet were slashed up the back with a strap of the checked stuff. Several models in this salon displayed the vogue of odd sleeves, which if arranged harmoniously have a cartain chie. green broadcloth in checked effect. This checked broadcloth that Laferriere is using

made a smart walking suit, the long redingote coat, with its full skirts, fitting smooth and perfectly across the shoulders and at the waist. A small rolled collar of velvet a and whose name is a guarantee for ac-shade darker and a fold of the same velvet curacy. Such a lecture should be illusat the wrist took a trifle from the severity of the style. Five large wrought silver buttons fastened the coat in an extremely satisfactory fashion. The tricorne hat worn with this costume was of London smoke felt, banded with velvet and trimmed at the back with shaded gray plumes. The skirt was a many-gored umbrella model, just es-

caping the ground all round.

A delightful dahlia broadcloth princess frock has an old-fashioned trimming on the skirt, consisting of three rows of satin a shade lighter than the cloth, arranged in knife plaitings caught tightly about an inch from the bottom. These plaitings were headed with stitched bands of velvet. The bodice was adorned with the same plaitings, arranged in a zouave about an empiecement of lace trimmed with tiny velvet bows. At the bust this vest finished with crossed ends o' velvet, fastened with rosettes of silk.

Hand embroideries are used galone on semi-taflored gowns, done on satin, silk and gold gauze, which is the newest material for this beautiful work.

Exquisite blendings of narrow silk braid trim many of the dressy little bolero jackets and frock bodices. One charming afternoon gown of deep wine red chiffon velvet has its skirt disposed in tiny tucks over the hips. The foot trimming is an odd combination of narrow colored braids—deep red, pale yellow, light blue and black—inserted at wide intervals around the jupe in cone-shaped forms. The bodice boasts, as do most of the smart waists, a yoke of some thin white material. In this instance filet net was used, with a box plait of braid-trimmed black satin running down the front. A tiny turnover collar of satin run with lines of the braid was a becoming neck finish. The short sleeves had turned-back cuffs of braidtrimmed satin.

All the calling gowns of the season have slight "dips" in the back that are very graceful and attractive. Cloth evening wraps are newer and more up to date than silk ones, and the empire style is first favorite. Paquin is showing a fascinating model in the faintest shade of gray broad-cloth. The skirt is full and platted from the short bodice, which has incroyable revers and a belt of white satin, elaborately embroldered in black and white silks, touched here and there with gold braid. The effect simple and elegant, and the wrap is not

Before closing this letter I must tell you about a stunning hat a well-known milliner fitted to my head yesterday. You know that a lot of the smartest chapeaux are made of silk and satin braid, but this confection was a triumph of what may be accomplished by covering a French sailor per-fectly plain with baby blue moire silk. Around the crown the artist had ordered arranged a thick ruche of almost yellow lace, in the center of which were placed in stiff row tiny pink roses as close together as possible. At one side was the Frenchiest little stiff bow of olive green inch-wide velvet ribbon. The hat in the back was raised on a high bandeau, over which fell a shower of pale blue ostrich plumes. It was the prettiest light hat I have seen this year.

CATHERINE TALBOT. 

### Arranging for Lectures and Concerts

BY MARGARET E. SANGSTER. (Copyright, 1905, by Joseph B. Bowles.)

\*\*\*\* In the days when life used to be much simpler than now we, in this republic, made much of our winter evening lecture

courses and our winter evening concerts. As our great cities have grown cosmo politan, the number of evening entertainments, of every sort and variety, has been multiplied, and people may freely choose what they will in theatrical representation, operatic singing or scientific instruction from the lecture platform. In the smaller towns and villages and in suburbs limited by hourly trains, there is less liberty of selection, and judicious preparation beforehand is essential if the winter is not to be

barren of profit. In the old days we had philosophers like Ralph Waldo Emerson, statesmen like Horace Greeley, men of letters like Oliver Wendell Holmes or George William Curtis, and flery orators like Wendel! Prillips and Edward Everett to fill the places in our lecture courses, and season after season they appeared and lifted the public taste and enlarged popular ideas. From across the water came Charles Dickens, W. M. Thackeray and Matthew Arnold, giving their hearers full tithes of satisfaction and carrying back with them a lavish on view for those who follow sartorial harvest of American gold. The great sing-fancies that are in exceptional taste, but a ers came, both men and women, and while little ahead of the styles generally accepted. the cities heard them first in opera, most A gown for morning wear, essentially Par- of them later condescended to the plainer concert stage in places where operas could

not be rendered. Still the great singers come to us, and still we have lecturers from the other side. Only a few months ago, from the other side. Only a few months ago, from the White House down, people were interested in its-tening to the broken English of the author of "The Simple Life." Let a man write a popular book, and those who read it wish to look in his face, hear his voice, wish to look in his face, hear his voice, and judge if they may what manner of spirit he is of. It would be invidious to discriminate and give the names of popular lectures of the hour, but we know who they are, and let the night be ever so cold, the snow ever so deep, the roads ever so icy, we shall go and hear them when they come to our town.

In planning a lecture course a good com mittee is the first requisite. Monotony is There is a wonderful charm in a new face, a new voice and a new subject, but there is also an irresistible fascination in a familiar presence and in meeting again with an old friend. This is why certain ames among us belong to the lecture plat-orm, and why certain men are able to ommand almost any price they choose to ak in return for the lecture they give. one may use the contrary combination— to be, for example, a lecture on some three-quarter sleeves.

astronomical or other scientific theme, which shall be given by an expert, or a scholar whose knowledge can be trusted, trated by stereopticon views. Another should take up a country, island or continent, on which public attention has been fastened. Lectures on the far east will be timely, and ought to be popular in the com-ing season. We have to reconstruct a great many of our notions; we are most of us rather ignorant about the underlying conditions which have brought Russia to its present crisis, and pushed Japan to the front as the champion of the east, and, as we have not time to read exhaustively for ourselves, we need the lecturer who can supply us with facts carefully collated, and with information in a concrete form. A historical subject, or one purely literary, one that takes up the social life of ancient Rome or of mediaeval Germany, or of England under Queen Anne, will find a host of captivated listeners. A lecture is supposed to embody and epitomize the sub-stance of many books. If it is worth hearing at all it must be in the nature of a picture, and if not eloquent, must at least be agreeable and have no dull passages.

A lecturer who reads his manuscript closely, or who has a squeaky, ineffective voice, need never hope to enthrall his audience. The audience, so to speak, at a lecture, have seats in the parlor car, and they are not expected to undergo any discomfort that can be saved them. The lecturer who cannot be heard with ease in every corner of the room need not expect a second engageemnt.

It is incumbent, however, on the com-

mittee to provide a hall for lectures in which the acoustic properties are good. shall not soon forget an experience I had one evening in Canada, where for an hour I listened to a brilliant and distinguished lecturer, and heard a mocking echo repeat word by word, cadence by cadence, the whole effort, until I was almost distracted. I learned later that there was always this mocking echo in that building, but that the ecturer himself and the people who sat little further back than I had were no

We know so much more about music than we once did, we are so much more critical and our facilities for hearing good mus have so increased, that only the best performers can hope to please us now. Ask your grandfather if he remembers the merry times he had in those gallant days when he tucked your pretty young grandmother under his arm, and carried her forth to hear the Peak Sisters or the Hutch-inson family or the Swiss bell ringers give one of their performances. We are by way of being more exacting and more fastidious in these times, and we demand the best that modern culture in music can afford for our

pleasure. The fault of our programs is that they are almost invariably much too long, s that to the artists it must appear that we are determined to get more than the worth of our money, while, not contented with this, the average audience proceeds to encore every number from start to finish.

I have an affection for concert singers who have never aspired to grand opera, but who warble for us in pure, sweet, simple strains, songs that simple folk can under stand. No concert for me, and for many just like me, is so satisfying as one where the repertoire includes old ballads, Scottish songs that bewitch the heart, and pos-sibly some of the patriotic tunes that stir the blood until it thrills with ardor in the veins. For a winter evening once in a way try the pleasure you can get from simple, old-fashioned music that has in it the power to touch the heart.

The real time to devote to lectures and

similar entertainments is when the days are short and the evenings long, and few outside invitations beckon families apart. In those months parents and children, neighbors and friends, may together make use of opportunities which will yield a long

Gown of Gray Green Cashmers.



Gray cloth gown, having medallion of shaded gray chenille on velvet, framed in shirred gray velvet ribbon. for day wear, and chiffon cloth, chiffon guimpe of duchesse lace. and crepes for evening frocks. Any and all of these various fabrics may be purchased for the different gowns mentioned with the comfortable assurance that they are smart

is another braid that is extensively used, although it is the most unassuming of any of the braids. Many of the new braids show hints of

as well as economical.

Among new trimming materials are the

radium braids, manufactured in Germany. These have a high luster in numberless

tinsel, but these are really less desirable than other styles. Fine slik cords woven into braids give a rich passementerie effect and are expensive.

\* \* The brides of this month have some charming frocks in their trousseaux. One full-figured brunette has a princess robe of white chiffon cloth over pale pink liberty satin. It is an evening gown with pointed decolletage, and the sleeves are distinctly novel. The bodice has shaped shoulder curve and shaped over the top of the arm a trifle. A section of chiffon and the front to within three inches of the lowest point of the decolletage, the plaits as are necessary to achieve this result. The lower edge of the chiffon section forming each sleeve describes a semicircular fail over the top of the arm, and a four-inch ruffle of point de gaze is set on around the edge under a tiny box ruch-ing of white liberty satin ribbon having a plicot edge. These lace ruffles on the sleeves terminate an inch or so above the elbows.

chiffon cloth of the bodicec is laid in close plaits over the tight rose-colored foundation, the plaits being in the lower half and so tacked as to have the tack-

A panel effect something like that on the princess robe described above also appears

The skirt has lis fullness around the top on this, but it appears in the front and is laid in tiny tucks half an inch apart, these arms, curves up in front of them following four inches wide at the top of the corsage, where it begins, to the wide band of heavy lace going around the skirt midway from waist line to hem. In the back there is also a panel, but this is made of quarter-inch tucks of the silk extending from the corsage top to the lace skirt band, and being some live inches broad. The band of heavy lace I wide, and at the bottom. This flounce is a scanty affair and has at its lower edge a box-plaited ruffle of satin ribbon two inches. The sleeves are three scant puffs of the designs. There are cross-bar, block and flower effects, also Grecian and Roman designs. Some have soutache effects, while others show blocks and triangles. Soutache encircling the skirt is some ten inches broad and is a combination of heavy lace in white, cream and ecru shades. Below this band of lace comes an immensely wide tuck, say six inches deep, and between this and the fourinch hem are three one-inch tucks.

A very handsome black chiffon cloth gown for a young widow just out of mourning has a trailing skirt, the foundation of which is black liberty satin; this is covered with have a silk foundation that holds them out white chiffon cloth, and over this comes the well. They are gathered in at the armwhite chiffon cloth, and over this comes the frock silp of black chiffon bordered to the knees with medallions of black lace and fine tucks, the latter cut out in the shape of me dallions and inserted between the lace me dallions The chiffon top is laid in accorstraps of the liberty satin covering the dion plaiting and the deep girdle is formed of chiffon folds going around the waist.

The black liberty foundation skirt pro-

cloth is laid on with its edges lapped in decis three inches beyond the middle skirt under the inner edge of the liberty satin of white chiffen cloth, and is finished by shoulder band, and the cloth forming the a six-inch knife-blade plaiting of black sleeve then extends down in both the back chiffon, over which falls the flat white lace fleunce attached to the middle skirt. The black lace medallions of the upper robe cloth being laid in easy plaits an inch wide and overlapping each other from over the shoulder, the ends of the plaits being brought together at the edge of the medallions is a shorter, narrower one with band. These plaits fall loosely over the a pointed end also extending an inch or so shoulder curve and partially over the lace flounce. Between these lower rows of medallions and the upper row are medallion-shaped sections of narrow vertical tucks of black chiffon. Black lace insertion an inch wide is used to join the medallion together and also to join the upper medallions to the skirt. The top has a foundation of the black

this is white chiffon cloth loosely arranged and having white lace medallions attached to the lower edge, medallions extending out over the top of the very deep black girdle. Over all this is a bolero jacket of black chiffon cloth inid in lengthwise tucks. This jacket is bordered with small black lace ing invisible, but so arranged as to flare out properly over the bust. Where the lace ruffles of the fichu sleeves end, at the lower part of the pointed decolletage, in both the back and the front, a large, fon, and below this collar or yoke and above the bust are small oval black lace

revers of pale yellow cloth.

Black broadcloth, with waistcoat and Costume of mixed green and blue, trimmed with bands of Japanese embroidery. White cloth vest,

> ribbon plaited on to a foundation that closes in front with a gilded buckle. wide, and at its top ribbon an inch and a half wide is set on and tacked at the top at intervals to the skirt itself. top at intervals to the skirt itself. Where this top ribbon joins the gathering of the flounce the joining is concealed by a twist of the inch-wide ribbon. Extending from this top ruffle to that at the bottom are inch-wide box-plaitings of the narrow rib-bon describing Vs. These Vs are ten inches apart at their points at top and bottom. All of-the ribbon used is of the same

The sleeves are moderately large and holes and are also gathered in at the arm-holes and are also gathered in tight to the arm about two inches below the elbow under a box plaiting of ribbon an inch and a half wide, then come three-inch cuffs or bands of the volle laid in three tucks, and at the lower edge of each band is an inch-wide box plaiting of ribbon.

inch-wide box plaiting of ribbon. An inch-wide ribbon plaiting also starts from the top of the sleeve at the outside, and, separating, forms a wide oval, the ends crossing at the bottom, and midway from shoulder to elbow they go around the arm and some down the inside to the plaiting on the cuff. This ruching separates the sleeve above the elbow into two

sleeve above the elbow into two The hat to be worn with this gown was much the shape of an inverted soup plate, the wider part forming an equally turned-down brim, but being raised from the head slightly marked puffs. by a bandeau.

The hat itself was of yellow chip, and around its crown was a plain band of brown velvet arranged in the straightest of flat bows at the left side. The bandeau was of brown velvet and was very wide at the left and back. Across the upper part of the bandeau and touching the hat brim, and also all around the lower edge of the bandeau, were shaded yellow velvet roses forming a cachepeigne, in which the brown velvet showed only a separating line less than an inch wide. A cream lace face veil to be worn like a valance also goes with the hat, and cream-colored glace gloves to the elbow. of flat bows at the left side. The bandeau

Mrs. William G Roelker, who was Miss Coudert, and later Mrs. W. Gould Brokaw. recently wore a rose-colored hat at a cafe dinner. It was trimmed with wide ostrich A panel of it she are extends from the medallions. The white middle section rises tips of a deeper shade, the brim being ap- skin till they drop out.

among New York fashionables are voice round, and there is a removable stock and is formed of several widths of the satin plice in the front, but quite flat and almost plain in the back. A band of the Irish lace three inches wide is set in the back just ders to the bottom of the puffs. The middle puffs are plain, and each of these is the widest of the three forming each sleeve. The lowest puff is not over an inch and a half wide and under a two-inch band of the lace over cloth; from under this band fall two very full ruffles of some simple white lace.

MARIE WELDON.

# Evils of Small Shoes

There is no excuse for aching feet and illfitting shoes in these enlightened days. Shoes were never more smoothly finished. better made or sold more reasonably than now, and if feet suffer then the fault lies with the individual.

A rightly chosen shoe means to women comfort, happiness and the absence of those telltale lines about the forehead, which bespeak corns or tight-fitting shoes. Shoes too small or too large will both do mischief. So will a high heel, which causes the bones of the instep to soften and give way, bringing much pain.

# Fashions and Fancies

In mending gloves it is better to use cotton the color of the glove rather than silk. The gloss of the latter draws attention to the stitches, which would hardly be visible in cotton.

To curl feathers the ribs are scraped with a bit of glass cut circularly, in order to render them pliant, and then, by drawing the edge of a blunt knife over the flia-ments, they assume the curly form so much admired.

A Harvest of Feathers

Apropos of the vexed question of wearing feathers plucked from living birds in hats, it is comforting to know that the weare of long ostrich feathers need have no qualms on the subject. The larger and more valuable feathers which are in the wings and tail of the bird are carefully cut off